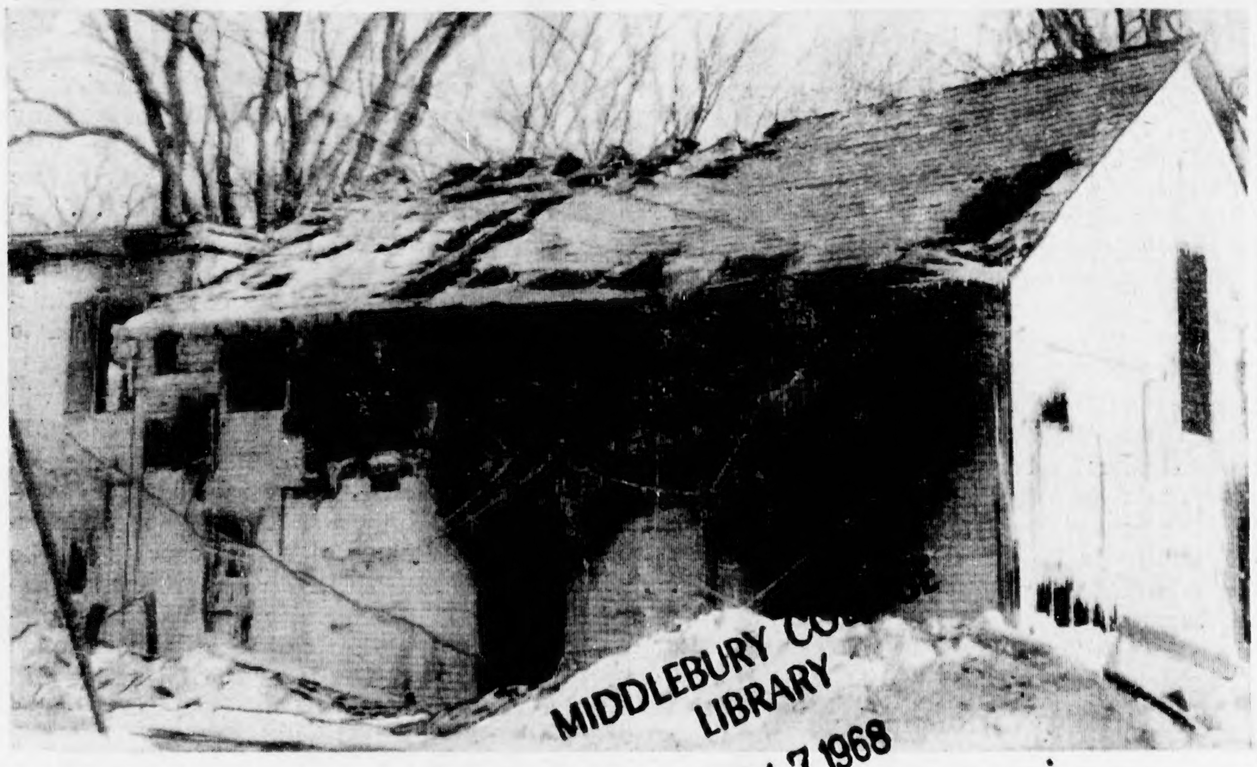
Theta Chi Annex Gutted By Fire



By DICK BITTMAN

The annex of Theta Chi fraternity was totally destroyed last Tuesday night in a fire which raged for ten hours and involved forty men from two fire companies.

Four trucks and twenty-five men from the Middlebury Fire Department arrived at the fraternity at 9:15 p.m., minutes after a fraternity member had phoned the firehouse. By that time, the fire had spread throughout most of the annex. "When I got there, it was all involved," said Fire Chief Don Keeler.

A membership check was in progress when two firemen equipped with airpacks entered the burning building to look for a student suspected to be inside. The student was found elsewhere soon afterward and the membership was accounted for. The firemen made no further attempts to enter the building.

Fire fighting was immediately hampered by a hydrant located at the Middlebury Inn would not open. The hose was then connected to a hydrant at the Grand Union market in the nearby shoping area. Keeler explained that the stuck hydrant was not frozen, and that some other malfunction was to blame. Had the hydrant at the Middlebury Inn worked, the firemen might have been able to get to the roof of the annex in time to provide a draft to clear the lower areas of the smoke. Although such a draft would have made fire fighting

(Continued on Page 3)

Since 1905

The Middlebury Campus

VOL. LXIII MIDDLEBURY, VERMONT, THURSDAY, JANUARY 11, 1968 NO. 11

Faculty Considers Final FEPC Report On 4-1-4

By MIKE SCHEER

William B. Catton, chairman of the EPC, has announced that the committee's report concerning the institution of a 4-1-4 curriculum at Middlebury was submitted to the faculty on Monday.

The proposal will be either approved or rejected by vote on February 5. Catton says that the prospects for passage "are pretty good, but we can't be sure, if it is passed, when it will go into effect." He refers to the fact that the proposal can be first activated either in the year of 68-69 or 69-70. Catton hopes that "it will be put into effect this fall. Right now, a certain momentum has been acquired, and I hate to see it lost." He says that the faculty is split on the issue of when to begin this program.

and the curriculum. Under the first category, some advantages and disadvantages are mentioned ". . .the four-course program will. . .provide additional time for more intensive study and deeper reflection in individual courses, and for more meaningful integration of the

(Continued on Page 2)

Sample Schedule

Sample Calendar for 1968-69

SEPTEMBER
5—Thursday, Freshman Week begins
9— Monday, Classes begin

NOVEMBER
27 — Wednesday, Thanksgiving Recess begins (12 noon)

DECEMBER
2—Monday, Classes resume
10 — Tuesday, First Semester class end (5 p.m.)
12—Thursday, Final Examinations begin
18—Wednesday, Final Examinations end and Christmas Recess begins

JANUARY
3—Friday, Winter Session begins

FEBRUARY
3—Monday, Winter Sessions ends
4—Tuesday, Winter Carnival Recess begins
10—Monday, Second Semister classes begin

MARCH
29—Saturday, Spring Recess begins

APRIL
8—Tuesday, Classes resume

MAY
17—Saturday, Second Semister Classes end
19—Monday, Final Examinations begin
24—Saturday, Final Examinations end

JUNE
1—Sunday, Baccalaureate
2—Monday, Commencement

Dow Interviewer Ignores Students' Protest Sit-In

By DICK BITTMAN

The Middlebury Mobilization for Peace staged a "mobile sit-in" and picketed a Dow Chemical Company recruiter last Friday to protest the company's manufacture of napalm and its refusal to discuss the issue with the Middlebury College community.

Thirteen members of the Mobilization met the recruiter at the side entrance of the Placement Office when he arrived about 8:45 a.m. The students entered the office and took places along the corridor leading from the office to Willard Lounge, where interviews were to be held.

Under the terms of the sit-in the protestors could block the aisle leading to the lounge, but were to move (i.e. "mobile") to open a path to it when requested. The terms of the sit-in were agreed on the Wednesday before, when the Student Life Committee reached a consensus to allow the sit-in provided it was non-obstructive. An average of ten students sat in in the morning.

Some **Ramparts** magazine reprints showing civilian casualities of the Vietnam war were placed next to the Dow literature on the table in the Placement Office.

Outside, about sixteen protestors picketed around the entrance in support of the sit-in. One of the signs carried read: "stop making the product you are afraid to defend in open dialogue." Two faculty members joined the picketing, and one sat in.

Around 10:00 a.m. and 11:00 a.m. the picketers walked to

(Continued on Page 2)

Recruiter

MOBILIZATION for PEACE MEMBERS in PLACEMENT Office CORRIDOR.

Federal Court Tests D. C. Marijuana Laws

By EUGENE KAHN

WASHINGTON, D.C., Jan. 5 (LIBERATION News Service)—Next month the second highest court in the United States, the U. S. Court of Appeals, will review the constitutionality of the Washington, D. C. law prohibiting the sale of possession of marijuana. The D. C. law is almost identical with laws in 47 states.

The U. S. Court of Appeals for the District of Columbia, second only to the U. S. Supreme Court, has agreed to hear an appeal of the case of Steven V. Scott, who was arrested, tried and convicted under the D. C. law.

Scott's attorney, Ira M. Lowe, is appealing on the grounds that the law unjustifiably includes marijuana under the heading of a "narcotic drug." The lawyer contends it is not a narcotic. Thus, he argues, any conviction for possession of marijuana under the law dealing with narcotics is a violation of the "due process" clause of the Fifth Amendment of the U. S. Constitution.

In November of 1966, Scott was stopped by the D. C. police as he was crossing Dupont Circle. He had been drinking and was taken in by the police. During a search the police found a small amount of marijuana in Scott's possession.

Scott was charged and subsequently convicted and sentenced for possession of marijuana by the Court of General Sessions of the District. The few seeds found in Scott's pocket were considered grounds for a misdemeanor and he was sentenced to one year on probation.

The District Law, Section 33-

(Continued on Page 4)

Dow Sit-In . . .

(Continued From Page 1)

Munroe Hall and then back to the Placement Office. At noon the sit-ins invited the Dow representative, James E. Townsend, Jr., to lunch but he indicated he had already made plans.

The sit - in continued until about 4:30 p.m. when the last interview had taken place. A campus policeman sat nearby throughout the day, but no incidents developed.

The protest sit in and picket were planned after Dow refused a requent by the Mobilization sponsibilities of the company in napalm production the day before or the day of Dow's recruitment here. The letter requesting the discussion indicated that if Dow assented the Mobilization would not sit-in, though it would picket; and if the company refused, the sit-in would occur.

Dow replied that they could not accept all offers to speak at colleges, and referred to an article written by the company's president in the December 8 **Wall Street Journal.**

The article cites letters from U. S. soldiers saying that the use of napalm has saved American lives. It goes on to support the long-range goals of the government and indicates that it will fill military needs when it can.)

A letter signed by 23 Middlebury faculty members sympathized with the napalm protest. It objected "to the use of napalm in the Vietnam conflict and in all warfare," and to Dow's "refusal to discuss an issue which is so crucial in our time, the responsibility of the individual and or corporation for the actions of its government." The letter called for an end to napalm production.

Townsend, the Dow recruiter, said he had held about 20 interviews at about 15 colleges during the fall and winter. He encountered "a few" demonstrations. When asked whether he thought the use and manufacture of napalm was a moral question, he replied, "I'm not here to discuss this issue," and referred to Dow's press releases and policy statements. "I can't add to that, really," he said.

Townsend indicated that he was instructed not to engage in political discussions. "We're not here to debate political situations," he stated. He also noted sincerity on the part of the Middlebury protestors. He said he had not spoken to them and that he "didn't notice" the picket signs, but said he saw their sincerity "through their actions." "The demonstrations relate to the sincerity of the demonstrators. When they've (the demonstrators) been sincere, their views have been expressed in a pretty good fashion," he commented. He said that students he has interviewed have not brought up the napalm issue.

Townsend would not comment on the opinion of other Dow employees toward their company's manufacture of napalm or toward student reaction toward napalm.

Director of Alumni Relations and Placement Gordon C. Perine, who was present at the Placement Office throughout the day, felt "very pleased with the action of the group." He flet they "lived up to the plans they had before they started."

Perine showed considerable hospitality to the protestors and offered them coffee several times in the morning. Also, the college dispatched a snowplow tractor to clear a larger path for the picketers.

4-1-4 Plan . . .

(Continued From Page 1)

range of material encountered within and among the various courses. It will also permit the student to pursue academic goals and interests that grow out of, but go beyond, what the curriculum requires of him." Winter Session courses will not be offered every year. This will ". . .require the student to plan ahead more carefully in order to be sure of taking an elective course that will no longer be offered every year . . .During his four years at Middlebury he will take, on an average, ten percent fewer courses than under the present curriculum. . ." During either his freshman or sophomore year, every student will be required to take a Winter Session course in which he has had no previous college experience. The suggestion has also been made that Winter Carnival could be held during the vacation following Winter Session.

A reduction of teaching load, accomplished with the assistance of the expansion of the faculty, is recommended. Classes would be made larger in many cases, and the number of papers assigned and tests administered would be reduced. Independent study, greatly encouraged in the report, would be increased. Grading for the semesters would remain the same system as is presently used, but for the Winter Session, marks would be either Fail, Pass, or Pass with Distinction.

In the field of the curriculum itself, the number of weekly meetings and ". . .**the total semester-content in any course will not be increased.** . ." In fact, a reduction of course content is encouraged. New courses, especially of an interdisciplinary nature, are also said to be desirable.

Academic requirements will be equivalent to what they are at present. Instead of the 120 credits now required for graduation, 32 Fall and Spring courses and 4 Winter courses will be needed. "In departments operating under the old senior program, satisfactory completion of the departmental major will require a minimum of 8 and a maximum of 12 Fall and Spring courses within the department. In departments operation under the new senior program, the figures are 10 and 14. . .The numbers of course equivalents embraced by the old senior program shall be **two.** The number of course equivalents embraced by the new senior program shall be **three.** . .an honors program that is separate from the regular senior Independent Study program. . .shall count as the equivalent of **two** courses."

"A group of students may initiate a Winter course. . .after obtaining approval of the department or departments concerned."

It is of interest to note that beginning foreign language courses may be continued

(Continued on Page 10)

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Draft Not To Be Used As Threat, Johnson Maintains

WASHINGTON (CPS) — The White House attempted during Christmas vacation to reassure college presidents that the draft will not be used as a means of punishing dissenters

And a New York Times survey said that few local draft boards were following Hershey's order to reclassify and draft as soon as possible those who destroy draft cards or participate in demonstrations aimed at blocking induction centers or campus military recruiters.

In a letter to eight Ivy League Presidents who had protested Hershey's action, Presidential assistant Joseph A. Califano, Jr., said draft boards will not be used to "repress unpopular views" or to judge the legality of demonstrations.

Although Califano said Hershey agreed with that view, the 76-year-old general said, "I'm not commenting on the letter. I know what's in it but I didn't write it."

Hershey's position is that demonstrators should be subject to reclassification and swift induction if they interfere illegally with the Selective Service System or military recruiters. The Justice Department and now the White House disagree.

"The Selective Service System," Califano wrote, "is not an instrument to repress and punish unpopular views. Nor does it vest in draft boards the judicial role of determining the legality of individual conduct."

Meanwhile, a New York Times check of local draft boards in 45 states and Puerto Rico showed only three cases of students being reclassified for having participated in demonstrations. But the study also showed that many draft boards are reclassifying many students who burned or turned in their draft cards during anti-draft demonstrations in mid-October.

The three cases the Times mentioned were those of Henry Huey, a University of Utah student who had sat in in an induction center John Ratliff, a University of Oklahoma student who was reclassified because his draft board said his membership in Students for a Democratic Society was "not in the national interest," and two men in Washington State were reclassified 1-A and called for induction after handing out anti-war leaflets at an armed services induction center.

A few other cases of action against demonstrators have also been reported in suits filed by the National Student Association and the American Civil Liberties Union. These include John P. Kimball, a student at Massachusetts Institute of Technology, and Lawrence Kramer, a student at Cornell.

The ACLU has also filed cases in behalf of three men who had ministerial deferments removed after participating in anti-draft demonstrations. One of these, Rev. Henry Bucher, has since had his classification returned by his board in Camden, N. J.

Two other draft developments during the vacation period:

—The faculty of the Harvard Divinity School unanimously voted to offer assistance to students who have turned in draft cards and said it is "unjust to use the Selective Service System as a means of punishing conscientious dissent."

—Henry Braun, a Temple University English professor who was reclassified 1-A for having turned in his draft card said he would not appeal the decision. Braun, 37, said he wanted to "share the jeopardy" with younger demonstrators.

Fire Destroys Annex...

(Continued From Page 1)

easier Keeler doubted it would have made a difference in saving the annex from destruction.

Weather

The sub-zero temperatures were an added strain on his men, said Keeler, who called in an additional 12 to 14 firemen from the East Middlebury Fire Company. He could have secured help from 12 other companies, as well. The fire Chief also said that the valves on the pumper truck froze in the cold.

The TC Steward had coffee, coca, cookies and pie for the firemen.

The fire was brought under control in about an hour, although it continued to burn until 7:20 the next morning, when the men and equipment left the fraternity. (A truck was recalled about two hours later to extinguish a flare-up in part of the annex. Keeler explained that such flare-ups are common, and was surprised no more than one took place that day.)

There was one reported injury, Professor of Drama and Director of Theatre Erie T. Volkert. Volkert, a volunteer fireman, collapsed in the fire house and was taken to Porter Hospital. As of Wednesday, Professor Volkert is reported "satisfactory," and will remain in observation for a few days, his physician told the **Campus**. He would not discuss the nature of Volkert's illness.

Both the fire chief and officers at TC believe the cause and starting place of the fire to be an electric heater in the lower right-hand (south end) room in the back. The annex's furnace had been malfunctioning earlier in the fall but it was fixed in compliance with insurance regulations. A College inspection this fall of the electrical system found it to be satisfactory, according to Dean of Men Bruce B. Peterson. The Fire Department will not conduct an investigation, according to Keeler. The College will follow usual procedure and check details with the fire department and Theta Chi.

Damage

Fire Chief Keeler estimated the damage to the building and to personal property at around $25,000. The building is insured for $32,000 with two policies. Most of the furniture in the annex belonging to the fraternity is also insured. TC President Edward Harding told the **Campus**. The fraternity's insurance does not cover its members' personal property, nor can TC reimburse the 18 students who lived in the annex. Harding noted, however, that many of the burned-out students' parents have homeowner's policies which cover a student's possessions at college. Individual coverage is typically $1,000.

One student as said to have lost all his possessions in the fire. Books and notebooks were consumed or were water-soaked and frozen. Many students' clothes were destroyed and one TC member was left without a winter coat. The college has offered emergency loans to the displaced students for immediate necessities, such as books and clothes, said Harding. Fortunately, no theses, honors papers, or large amounts of creative writings were lost in the fire.

Housing

The eighteen displaced students have for the most part found lodging with friends who have apartments in town. IFC President Joseph Wood has offered places in the other nine fraternities, if they are needed. Dean Peterson said that that would be enough dormitory space to accommodate the students by next semester. (The night of the fire, the College brought 18 matresses to Theta Chi for immediate use.)

The 18 students will be permitted to make their own living arrangements until the end of the semester said Dean Peterson. After that, they will have to live in College-approved housing — either fraternities or dormitories. There are some spaces in Le Foyer, although Peterson said he would prefer not to use them.

(Continued on Page 8)

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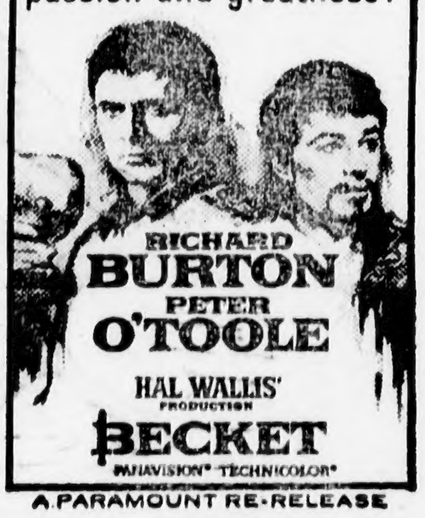

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EDITORIAL SECTION

"In the month of January all aliens must register with the Justice Department. In the light of the extreme penalties for failure to do so, we urge you to publicize this."

— Letter from Gov. Hoff

Test Case

(Continued From Page 1)

401, 402 of the D. C. Code, like laws in 47 other states, was patterned after the proposed Uniform Drug and Narcotics Act, never passed.

"Narcotics"

The question raised by Lowe is "whether or not a young man shall bear throughout his lifetime conviction of a serious charge of possession of narcotics when in fact he did not possess them."

At Scott's trial in 1966, Lowe detective of the D. C. police narcotics squad and a chemist from the Treasury Dept. confirming that marijuana is not a narcotic substance. In answer to this, the prosecuting U. S. marujuana is not a narcotic, the "fairly uniform approach of including marijuana in the definition of 'narcotic drug' suggests the reasonableness of including marijuana in this classification.

The Chief of the Appellate Division of the U. S. Attorney's office, Frank Nebeker, contended that: "Congress can define narcotic as it wishes. . .it is not the chemical definition that controls." The arresting detective in the case has said that although "any eight-year-old can go to a dictionary" to look up the definition of narcotic. "We go on what Congress says it is." He agreed, however, that Lowe has a valid claim to appeal the use of an arbitrary definition.

Lowe's challenge to this reasoning is that "the judicial test of what is an unreasonable classification was recently stated by the Supreme Court. . .: 'The Courts must reach and determine whether the classifications are reasonable in light of its purpose.' "

"It is well documented," continues Lowe, "that the original hearings of the House of Representatives in 1937 to discuss the 'marijuana problem' were conducted in an atmosphere of hysteria and that the resulting legislation was shaped by rumor rather than through objective medical and scientific data."

Lowe includes substantial references in his appeal to studies and reports attesting to the differences between the effects of marijuana and the opium drugs. "Congress classified marijuana in the opiates simply because it was thought that marijuana had the same effects, i.e., caused criminal behavior that opiates did. . .To treat marijuana under the penal law in the same manner as the opiates is contrary to accepted medical and scientific fact."

By so doing, continues Lowe, "the law has created a new class of criminals," treating without discrimination the marijuana smoker, the drug addict, and the criminal.

Should the Court of Appeals overturn the Scott conviction, this would make the similar law in 47 other states obviously suspect.

What is most important, Lowe emphasized, is the mere fact that the Court of Appeals has decided to review this case. Unlike the District of Columbia Appellate Court, which denied to review the case — in effect upholding the law — the Court of Appeals is not obligated to pass upon any of the hundreds of cases it receives each year. On this basis alone, Lowe speculates that his appeal has about a 50 percent chance of success.

The government is presenting its case to the Court this month; therefore, the case should come before the Court sometime in February. Should the appeal be successful, and the law overturned, it could very well lead the way to a full-scale re-investigation of marijuana laws throughout the country. Since the Federal Marijuana Stamp Tax Act by itself will not be practicable, the states will be forced to "do something." This would permit the many advocates of legalisation, or at least legalization of marijuana controls, to present their arguments at one time together, rather than the present sporadic and random attempts to bring the issue to an open debate.

'Lion' E

By JOHN COLLINS

James Goldman must have a great deal of personal charm and an equal portion of the ability to channel it into his writing. His play, **The Lion In Winter**, had a mildly successful run in New York several seasons back, as a result of unanimous critical acclaim for its "appeal." Rarely, however, does appeal alone sell tickets. Even Mary Martin has had her share of flops.

And yet, as I left the Drama 50 production of the play, I couldn't help but feel that I had enjoyed myself — in spite of a generally unsatisfactory performance, and in spite of the fact that the play was rather shallow. Mr. Goldman's play is never really more than dialogue — albeit **clever** dialogue —skirting the plot that history has provided, and that Mr. Goldman seems to assume his audience is familiar with.

The best developed character of the piece is Eleanor of Aquitaine, admirably played by Ellen Donkin. I do have a few reservations about Miss Donkin, however. She was far, far ahead of the rest of the cast in ability, but I wonder would she have been so admirable had the

'Bonnie an death of t

By LAWRENCE RAAB

Bonnie and Clyde has been praised more extravagently and attacked more virulently than any American film of recent years. Because of such excesses, the central concern of the critics has been grievously misplaced, resulting in the following sort of exchange.:

Critic No. 1: **Bonnie and Clyde** is an immoral movie. Its over-use of violence has no recognizable dramatic purpose

To The Editor

Letters to the editor must be signed in ink; names will be withheld on request. THE CAMPUS reserves the right to edit letters over 250 words.

Dreyer Defense

To the editor:

Last Saturday the Concert-Film Series offered the Danish film **Gertrud** and it was received with considerable guffaws and general amusement. I must admit that the film is a bomb. It is static, uncinematic and banal. I do, however, want to point out to the members of that audience that Carl Dryer is a great director. His **Days of Wrath** and **Ordet** are among the greatest films ever made. All experienced film critics, I would hazard to estimate, would agree with me.

Robert F. Reiff

Dow's Duty

To the editor:

Flushing our Asian enemy from his booby-trapped warren is an exceedingly dangerous job for our soldiers in Viet Nam. For this, and other strategic reasons, napalm has a distinct military value in Viet Nam. The employment of this weapon against civilians is a misuse. Dow Chemical Company is responsible for the manufacture of the product, not its use or misuse.

Are the demonstrations against Dow really a symbolic protest against American industry's acceptance of the war? Is industry equally responsible, with the elected government, for the continuance of the war? There is a good deal of question as to what this country's best interests are, but it would seem to me that industry has a duty to support the government's interpretation of these best interests. To do otherwise would be to deny this system of government.

Protest the war, but while we are fighting to end it, I propose that we do not put the soldiers who are really fighting at a disadvantage of any kind.

Let me ask, did your father pay his taxes last year? If he did, and you did not protest against this, then your protest against Dow may be somewhat beside the point.

Frank Zezza

Since 1905

The Middlebury Campus

The student newspaper of Middlebury College, published at Middlebury, Vermont 05753 every Thursday in the College year, except official College holidays and during examination periods.

Second-class postage paid at Middlebury, Vermont 05753. Subscription rate: $5.50 per year; $3 per semester.

Editorial and Business offices in Proctor Hall, Middlebury College, Middlebury, Vermont 05753. Telephones: 388-2813. Business phone: 388-4558. Address: Box 798, Middlebury College.

Opinions expressed on the editorial page do not necessarily reflect the official position of the College. Signed columns, letters and articles are the responsibility of the writer.

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Enjoyable; Donkin Excels

rest of the cast been better. For example, at the end of the first scene I had already despaired of the production. Henry (Daniel Eiben) and Alais Capet (Bridget Collier) had more or less felt their way through the opening lines and had established absolutely nothing. But lo, at the beginning of the second scene, Miss Donkin breezed in, eyebrows arched, a domineering forefinger pointed wherever her words were. She immediately conveyed the subtle incongruity of a rebellious spirit, once used to having her way, but now confined to a tower and actually kept prisoner of her own husband. The situation is ideal for an actress of Miss Donkin's exceptional abilities (aspiring student directors, please take ncte), but I think she became a little lazy.

Forceful

After a few of her cutting exchanges with Henry, the pleased smile that would show the audience her awareness of having won the exchange appeared a little too often. She also used her forefinger whenever she wished to admonish, scold or be forceful, and since Eleanor was constantly admonishing, scolding, or being forceful, I found it a little irritating after a while. Perhaps the nature of the role—assuming several different attitudes and then playing them over and over again — made it difficult for Miss Donkin to inject originality of expression into certain passages and still maintain the character. But she could have been more effective had she used subtle business like the choked back sob towards the end of Act One when she is pondering the inconsistency of her beauty and Henry's treatment of her.

But then, Miss Donkin was not fighting against being upstaged; nor was she afraid of not being noticed. She played her role with a sly assurance, as though she were used to these court games, which the rest of the cast lacked. One could not help but look at her in her first heated exchange with Richard (played unevenly by James Swinerton) when he began to stumble on his lines. At first I thought he was being overcome with emotion, but then I realized he had dropped a line and was trying to find his place. Merely out of embarassment, if nothing else, one focuses attention elsewhere in such a tense moment. And elsewhere in this case, was Ellen Donkin.

More about Mr. Swinerton. He was very uneasy on the stage. His talk, speech and mannerisms belied an unsureness. I wondered if perhaps his lines were not properly memorized, for the overall impression was like the tension of Charlie Brown who always hopes the teacher won't call on him when he's unprepared. It was unfortunate that this had to occur in Richard, who should have been the most forceful of Henry and Eleanor's sons. I agreed with the control Mr. Swinerton used, but I wanted to see some fire underneath that he was struggling to conceal. I expect to see more of Mr. Swinerton, and I expect to be impressed by what I see.

Douglas Way shared the same problem that Mr. Swinerton and Miss Donkin had, namely, finding a good characterization and then not taking it as far as he might have. I would like to have seen more of Eleanor in Geoffrey. After all, he was her son. He was definitely a conniver, but his conniving lacked something that his mother's training should have instilled in him. Eleanor was successful—or at least refused to admit defeat. Geoffrey, on the other hand, was always obvious when foundering between sides and positions. I was not convinced that Mr. Way had ever before been a part of court intrigues.

Daniel Eiben's Henry was usually rather vague, until Eleanor forced him into a showdown. Once she had drawn up the battle lines, he knew where he was, what he was and how to play it. But in the meantime, he was unsatisfactory. Especially in his relationship with Alais. The reason the opening scene did not ring true was that neither Miss Collier nor Mr. Eiben was sure of the meaning of their relationship. There was no

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'Not always compelling, but never dull.'

'Magical Mystery Tour': 'Sergeant Pepper' Coda

By JOHN ALLEN

The Beatles' **Magical Mystery Tour** is not by any means a new **Sergeant Pepper** in terms of unity of theme. The individual songs, however — both the five from the television film of the same name and the other songs which have been grafted onto them — do extend and develop the statement of **Sgt. Pepper.** Some are ironic children's songs, some are out - and - out jokes, some deal with the big questions.

There is also some technical experimentation: the endings particularly, free exercises of the rhythmic imagination in repeated chants, figures, snatches of melody in "Flying;" "I Am The Walrus;" "Hello, Goodbye;" "Strawbery Fields Forever;" "All You Need Is Love." But none of this is spectacular after **Sgt. Pepper.**

Musically, the album is mostly solid Beatles: faultless match of words to melody, the tension of the melody line always reinforcing the accents of the words as speech; imaginative use of the traditional song form; a fine intuitive and now disciplined understanding of chords, harmony, line, rhythm and motif; a penchant for imitating other people's styles and usually doing them one better, often with an ironic twist.

Musical Joke

The Rolling Stones' crass though nihilistically unconcerned failure to be sophisticated gets a satirical workout in "Baby, You're a Rich Man," diddling wind instrument ("Ruby Tuesday"), wavering falsetto and all; Music hall style is satirized in "Your Mother Should Know," with a Procol

(Continued on Page 8)

nd Clyde'; Life and the untenable myth

other than titillating its viewers. By making the characters both overly attractive and sympathetic, Penn encourages us to see Bonnie and Clyde as misguided myth-heroes rather than the grubby depression hoodlums they actually are.

Critic No. 2: **Bonnie and Clyde** is above all scrupulously moral. The destruction of its central characters can only be interpreted as describing the ultimate rewards of a life devoted to violence and crime.

Such thoughts are typical of the current critical reaction to Arthur Penn's film. Yet, in a curious way, both critics are somewhat correct in their observations and both are wrong in their conclusions. **Bonnie and Clyde** is neither an immoral nor a moral film. It is amoral, and though we may superimpose our own chosen morality upon the film, this reaction is not invited.

The manner of its violence is indeed "mindless," but this results neither in titillation nor in violence - as-wrong-examples-of-wrong-action. This mindlessness is a conscious intent of the film, pointing up its essential amoral ity.

There is no evident consciousness surrounding the story of Bonnie and Clyde indicting the characters for their mischosen life. Once this fact is recognized we may begin to judge the film on its own grounds. The consciousness (and conscience) of the film is not, as we are usually led to expect, the moral beliefs of its makers. Instead, the film takes its character from an interior consciousness, from the figures of Bonnie Parker and Clyde Barrow. The film is their story, and its viewpoint is theirs as well.

There are many indications within the work itself which lead to this conclusion. The use of the old Kodak snap-shots, the country music, Bonnie's poetry, and the construction of the scenes of violence (especially the final scene) should inform us that **Bonnie and Clyde** is a film about the nature of self-glorification, about the quality of the dream, told from within, not indicted from without. The fact that Bonnie and

(Continued on Page 9)

'In Cold Blood': Ghost Long In Dying

By STEVE EARLY

Like the book, the movie version of Truman Capote's **In Cold Blood** is composed of virtually the same ingredients —violence and crime—that are the staples of pulp-fiction and grade-B gangster films. Where the quality of Capote's eportage, his skill as a writer of fiction, and the strength of his characterization elevated his "non-fiction novel" to the level of art, writer-director Richard Brooks has brilliantly used a stark, semi-documentaary photographic style to give cinematic life and impressive depth to this psychological profile of man and murder.

The film murder is of the multiple type, based on the very real 1959 slaying of four members of the Clutter family in Holcomb, Kansas. The two ex - cons responsible, Perry Smith and Dick Hickock, were tracked down, tried, convicted and, after five years of legal finagling, executed in the Kansas State penitentiary.

Ghosts

Thanks to Truman Capote the ghosts of these six people, the Clutters and their killers, have been considerably longer in dying. And just as the publication of **In Cold Blood** in 1965 brought back many haunting memories to the surviving residents of Holcomb and neighboring Garden City, Kans., the viewing of this movie awakens once again the same feeling of horror and macabre fascination experienced at a first reading of the book.

Very little of the physical setting of the crime has been changed by Brooks in his creenplay and his attentiveness to authentic detail rivals even that of Capote. The film was not only shot on location but the actual Clutter farmhouse and even several members of the murder-trial jury appear in their original roles. Missing from the screen however, are glimpses of the peripheral personalities, the friends and neighbors of the Clutters who were so closely quoted and observed in the book. Instead the film concentrates on the character development of Perry (Robert Blake) and Dick (Scott Wilson). The casting of these unknown actors is most notable because of the incredible verisimilitude of their appearance and the consequent plausibility of their film identities.

Back Seat View

The active and tense pacing of **In Cold Blood** is maintained by the creative camera work. The camera takes a back seat in the killers' car as they speed across the dark expanse of Kansas plain toward the Clutter homestead which they plan to rob, leaving no witnesses. With the closeness of the audience to Perry and Dick and their proximity to each other, the film emphasizes the importance of frictional interplay that goes on between them. It, in fact, tries to establish as one cause of their crime, the existance of a joint personality which, once activated, enabled

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"... the interior moment of dying."

Courtmen Still Winless, As Wesleyan Wins By Dozen

A discouraging 96-84 loss to Wesleyan University last Saturday night continued the varsity basketball team's downward spiral, as the overall record fell to 0-10, including a trio of losses at the Central Connecticut Tournament over the vacation.

Playing before a surprisingly large and even more surprisingly enthusiastic home crowd, the Panthers sprung to an early lead on the strength of their size advantage.

However, the insertion of 6'-4" Steve Beik in the lineup evened up the board competition for the Wesleyan five and propelled them to a nine-point advantage towards the end of the half.

Middlebury guards Dave Vanier and Chris Korn both hit a pair of foul shots just before the half buzzer to narrow the Cardinal margin to 47-42.

Euphemistic Word

A crucial call by the referees at the 11:21 mark of the second half cost Middlebury severely. Captain Bob Reed dropped in a running layup just after he was bumped from behind, but the basket was disallowed, bringing Jerry Alaimo 20 feet onto the court to pick up a technical foul. Reed made his single foul shot, but Wesleyan made the technical and a basket for an eleven-point lead.

Panther center Gene Oliver, who slammed the boards well and got 17 bounds on the game, fouled out with 6:54 remaining and the Cardinals really went to work underneath.

Korn Airborne

The play of Korn and of Dave MacLeod, coming off the bench, helped to keep Middlebury in the game. Korn, hitting his long jumpers and driving well, drilled in 24 points by pumping in 11 of 19 from the field. MacLeod hit several crucial shots and had 13 points, most of it during the final half.

Middlebury closed to within 7, but a three-point Cardinal play with three minutes left ended their hopes. Wesleyan won by 12.

Vanier, notching 10 - for - 11 from the line, had 20 points on the night.

Both teams had the same number of rebounds and the same number of points from the charity stripe, but Wesleyan took 13 more shots from the field and made 6 more.

Before the vacation, Middlebury lost three more games. On Wed., Dec. 13, the Panthers played well against St. Michael's in an away game at Memorial Auditorium, but came out on the short end 90-72. St. Mike's, a strong small-college power in the East, extended its record to 5-0.

Middlebury took an early 13-10 lead, but St. Michael's grabbed a 49-38 halftime lead and stretched that into a 22-point gap in the second period.

Mike's star Tom McKenna scored 30 points, 24 in the first half, even though he sat out the last 13 minutes of the contest.

Panther scoring was well balanced: Vanier had 11, Minton and Ducey, 10, and Korn, Oliver, and Bouffard had 9 apiece.

Alaimo Praised

After the game, Coach Markey said, "Jerry Alaimo is an excellent coach. . .his teams are always well coached."

Two days later, Middlebury

(Continued on Page 7)

Up and away is DAVE VANIER. Photo by King

Inside Story

Nouveau All-American

by Bob Lenz

Unheralded John Marks fooled everyone and became a first-team All-American soccer player: Middlebury now has had an All-American for eight consecutive years.

Marks, a fullback, didn't always receive the recognition he should have from the fans — he was just too dependable.

Fortunately, Middlebury is still a good place to receive recognition as a defensive player. Driving their way to a 6-2-1 record, the Panthers gave up the second fewest number of goals of all the teams in New England.

In 1965, Marks played as a reserve fullback on the same team with his brother Peter, a fine forward. Marks filled in for Davis Webb and Pete Kovner, both of whom went on to become All-Americans.

The Green Farms, Connecticut lad became a regular starter at fullback last year and played every game.

John's play was really a spark this year — he credits some of his continued improvement to his participation in the summer league at Westport.

When pressed, though, he tends to be unassuming about it. During a beeper telephone interview, he said, "I owe my success to wheat germs." John also eats Wheaties on the accasions when he gets up in the morning.

In addition to the big honor, John picked up the rest: All-Vermont, All-N. E., All-NEISA, and team MVP. Despite this, John's thoughts towards post-season honors were vague and typically relaxed. He was "just sort of hoping."

An Am Lit major, John has other hopes— the Peace Corps interests him, and he will hear from them in a month. Looking for a construction assignment in India, John has thoughts of exploring on the side the soccer technique of this faraway world.

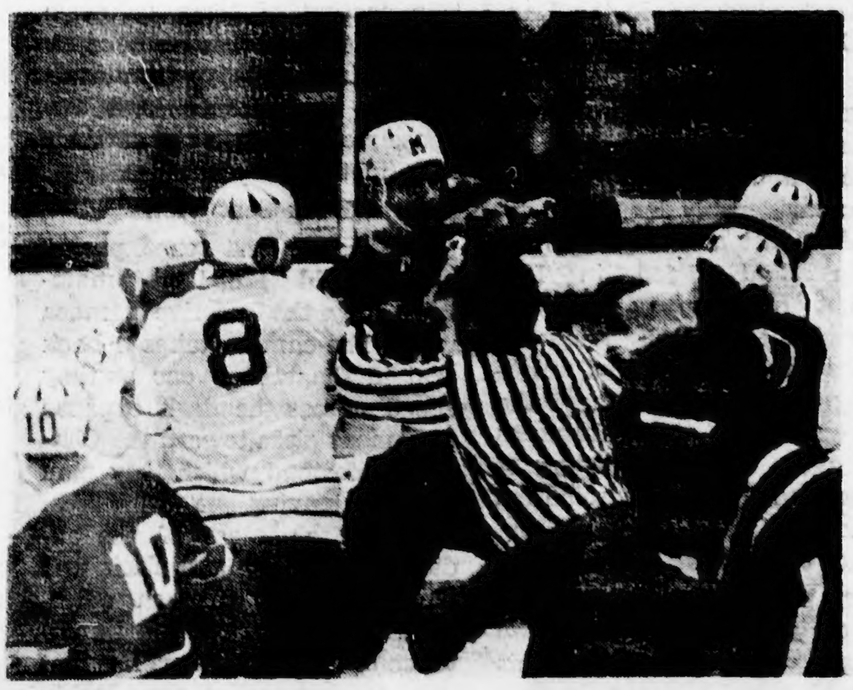
He would also like a shot at the pros in the future, just for the fun. Casually, he notes that a year or two in the pros would be "educational in the broad, or Henry James, sense of the word."

From his fullback slot, John picked up two assists during the season and recalls them in a humorous vein. One was against MIT, a special play off a direct kick just outside the penalty area — the first time it ever worked.

John's first inclination was to give it to T. C. compatriot Mike Doherty. As a matter of fact, he yelled it out, "Doherty, it's your shot." Bruce Kimmell took a swing at it and missed, Doherty set up for his left foot, was bumped, struck out with his left, but wheeled and drove it in with his right.

In truth, one of the most exciting performers that Middlebury has had the pleasure to watch, John still retains his Walter Mitty streak. His most vivid recollection of the season involves a failure. With three Norwich men bearing down on him, he tried a dangerous maneuver and missed, falling flat on his back, as Norwich barely missed scoring.

He wryly recalls, "If I'd ever done it, it would have been the most beautiful play of my life."



And the brawl was on — a couple of shots at no. 21 JERE SMITH in front of the net, brought everybody running, including linemate KENNY DONOVAN, underneath. Photo by King

Valby's Late Goal Edges AIC; Record At 3-4-1

By BOB LENZ

The hockey team made a comeback of sorts and produced some fine hockey during the last three games, which were home games spread out over a 23-day span due to the vacation. During that span, Middlebury upended Norwich and AIC, while losing to highly-ranked St. Lawrence.

Saturday afternoon, a sparse crowd looked on at the most exciting and fast-paced game of the year, as the Panthers edged out AIC, 3-2, on sophomore Gary Valby's breakaway tally with 4:10 remaining in the contest.

AIC Opportunity

AIC had just missed scoring on an open net with goalie Ron Degregorio pulled out of position, when Valby skated almost the length of the ice and beat Yellow Jacket netminder Gary Young on a 20-foot shot from a right-side angle.

Middlebury built up a 2-0 margin during the first portion of the game. The game started out as a rough contest, with the Panthers picking up 4 minor penalites in the first period, while the Yellow Jackets sustained 3. Both teams had two-man advantages at different times during the period, but the goalies and particularly the penalty teams withstood it.

AIC came on with a rush at the start of the game, but the Panthers scored first, four minutes into the contest and just 5 seconds after an AIC penalty had begun.

It was a picture play from pointman Peter Montori to right wing Pete Kirkpatrick behind the net to Jon Dickinson who tucked it in the open corner. Middlebury controlled the play more from this point on, although the Yellow Jackets definitely had the advantage during parts of the game.

Dickinson scored again early in the second period, assisted by Montori and Valby, and Middlebury had a 2-0 lead.

AIC cut it in half with only 15 seconds left in the period, as defenseman John Lovier's slapshot was stopped by DeGregorio ,but bounded back in off a player's leg.

The Yellow Wave

Yellow Jacket center Gary Socha evened it up with 12:30 left, breaking down on a 2-on-1 break and beating DeGregorio from the left side with a 20-footer. Then came the game-winner by Valby.

In an effort to tie it again, AIC pulled Young out of the net during the last minute and got 6 skaters on the ice. They did get the puck in the net once, but DeGregorio let it go in because AIC had been whistled offside when Burgess pulled the puck in from over the blue line and shot.

Both netminders turned in good performances — DeGregorio was called on to make 9 more saves than his counterpoint and played one of his best games of the year.

Before the vacation, the Pan-

(Continued on Page 7)

Both teams drove into the crease on this one, as DEGREGORIO made the original save and tried to cover up on the loose puck. DAVE SYMONDS (no. 18) stands over the pile and surveys the situation — the puck stayed under Digger. Photo by King

Skiers - Alpine, Nordic - Open Up Last Weekend; Morton Tryout

By GREG LEWIS

Last week's Invitational Orvis Cup at Bromley Mountain, Vermont, marked the termination of the training camps and the beginning of the competitive season for Middlebury Alpine skiers. Eight runs of slalom were held last Saturday and Sunday, the sixth and seventh of January, for those invited to the meet.

There was a total of sixty-five racers with entrants from the west and from the National A and National B. teams.

McGill Injured

Nine Middlebury skiers, Bill McCollom, Mike Raymaley, Jim McGill, Bill Harriman, Tom Giebink, Steve Owen, John French, Paul Reed and Steve Smith were all honored with invitations. McGill, however, was unable to attend due to an ankle injury sustained earlier in the season.

The races were won by National A Team member and ex-

(Continued on Page 7)

INTRAMURAL GAME

Friday night at 6:00 prior to the varsity game, the Intramural All-Stars square off against the highly-touted, but over confident Freshman team.

See your favorites — see your unfavorites. Boo or cheer — be there. Oh, by the way, the freshmen always win.

Hockey . . .

(Continued from Page 6)

thers split a pair. On Wed., Dec. 13, Middlebury put on a forceful offensive display against a careless Norwich squad, pouring in 4 goals in both the second and third stanzas. The Panthers controlled the play so so much at times that DeGregorio would see no action for a stretch of minutes.

Blaine Doherty scored off a faceoff just 90 seconds after the start of the second period, and the deluge was on. Dave Symonds scored twice, and Stu Dunn and Dickie Hall talled once each, as Middlebury built up a 5-1 lead at the end of the period.

In the final 20 minutes, Dunn scored twice more and Peter Kirkpatrick tallied

For the game, Doherty had 4 assists, while Hall, Symonds, Dunn, Montori, and Valby each had 2 apiece.

Larries Escape

The following Friday night, Middlebury tested St. Lawrence for two periods, before bowing 6-2. The Larries went on later to finish third in the ECAC tournament at Madison Square Garden, downing Clarkson in the consulation game.

Stu Dunn, assisted by Doherty and Hall, scored just before the end of the first period and sent the Panthers into the dressing room with a 1-1 tie and some momentum.

Dickinson scored only 20 seconds into the next period, and Middlebury led 2-1. The Larries reacted with revenge and were slapped with 3 straight penalties.

Double Shot. . .

The Panthers were ineffective on the power play, though and didn't connect. Lightning struck, and St. Lawrence scored twice with 40 seconds to carry a 3-2 into the final period.

. . .Strikes Twice

Midway through the third period, St. Lawrence sealed the victory hitting for 2 goals in less than a minute. Mayer's goal with 4:55 left produced the final 6-2 margin.

Middlebury is now playing without the services of the injured Stu Dunn and the retired Dickie Hall. Wed. night, Middlebury faced young and promising RPI in a home game, and this Saturday, scrapping Jim Rowe will lead Williams in for a 7:30 game at the field house.

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Skiing . . .

(Continued from Page 6)

olympian Bill Marolt from Aspen, Colorado. Second place honors were captured by Roger Buchika who skied for Middlebury until he graduated in 1965.

Early Shakes

Sophomore Steve Smith made the best showing for Middlebury when he placed sixth in the Saturday afternoon race. Other Midd skiers did well, but the group as a whole seemed to be plagued by early season falls.

Two other Midd skiers raced this past weekend in a Giant Slalom at Jay Peak, Vermont. Both men skied well — Finn Gunderson nabbing a fifth, while Charlie Brush skied to an eighth place.

Next weekend the alpine akiers will be at Waterville Valley, N.H. for the Corcoran Cup, a three run Giant Slalom competition.

And The Nordics

Middlebury Nordic men also began their season last week when they took part in a jumping competition at Brattleboro, Vt. on January 7. Dave Nelson flew to a fifth position in the overall standings, and Skip Smith finished high in the ranks.

The Brattleboro jumping was, however, won by John Bower, coach of the Middlebury ski team for the 68-69 season.

In southern Putney, Vt., cross country skier John Morton is running in the Olympic tryouts in an attempt to gain a berth on this years Olympic squad.

Both graduate nordic man John Bower and alpine skier Gordy Eaton represented Middlebury in the '64 Olympics.

The circus is in town.

Basketball Frustrations . . .

(Continued from Page 6)

produced one of its better defensive efforts of the year, but had a cold night from the field and lost to Clarkson 76-61.

Clarkson got the lead early and never lost it, although the Panthers, as in the Wesleyan game, crept closer at times during the second half.

Vanier and Rick Minton fouled out, though, and Clarkson walked home during the last 5 minutes.

Korn had 16, Minton garnered 12, and Vanier scored 10.

Klass Coach

The following night at Waltham, Mass., coach K. C. Jones led his towering Brandeis charges to a 93-76 win over Middlebury. 6'11" Jim Haggerty led the rush on the boards for Jones' team.

Guard Kevin Ducey had a good night, scoring 18 points. Korn (14), Vanier (12), and Minton (11) followed him up.

At the post-Christmas Central Connecticut Tournament, Middlebury dropped all three of its games.

Browning Injured

More importantly, the team lost the services of Rich Browning for the rest of the season, when he caught an errant elbow during the opening minutes of the initial game and suffered a broken jaw. Browning was one of the top scorers for the team and an agressive, exciting ballplayer.

Middlebury was only close during the first contest. Down 10 points to Central Connecticut with 7:30 left, the Panthers hit a cold spell and lost 89-66.

The next two nights, the Panthers lost to Hartford 90-61 and to Stonehill 103-68.

Tonight Middlebury will encounter MIT in a home game, and Wed. night St. Michael's will play here. See you there.

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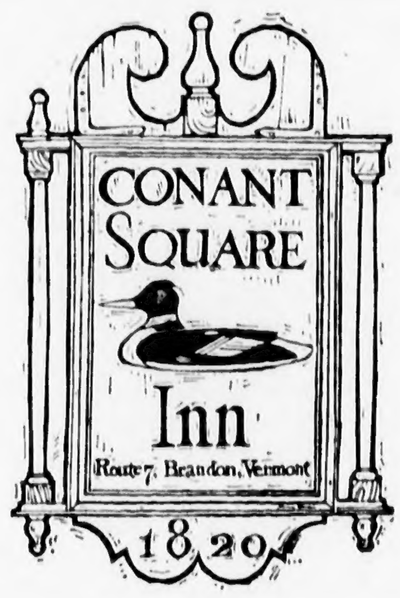

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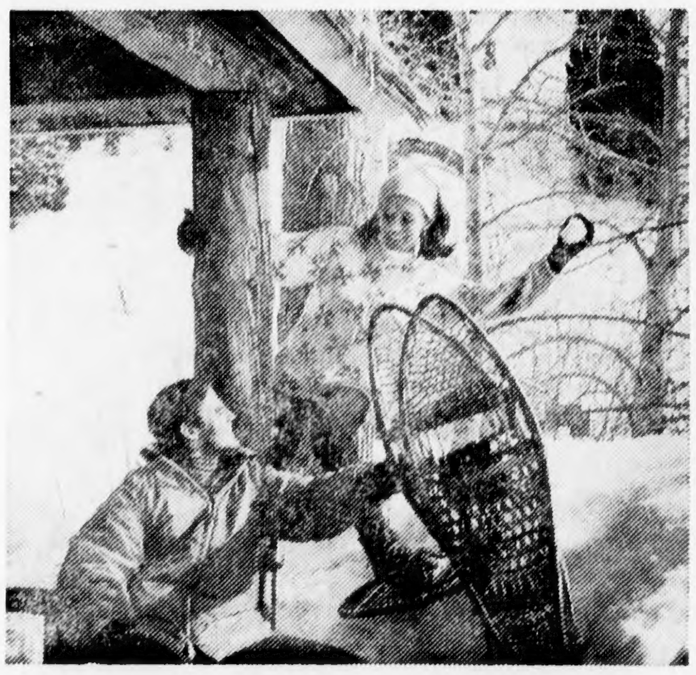

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In Cold Blood . . .

(Continued From Edit Section) them to commit homicide together where neither man would have committed it on his own.

The psychological background of the killers is further revealed not only in their conversation and action, but, in the case of Perry, through memories and hallucinations visualized in flashbacks. Dick is a two-bit check chisler and small time sneak theif who has spent most of his adult revenging himself on a world he perceives to be personally hostile. Perry is more complex; a physical and emotional cripple whose paranoid - schizophrenic personality was spawned during a childhood of extreme brutalization and neglect. His twisted mind is filled with pitiful fantasies involving a professional singing career and an unrealized prospecting venture in Mexico where ala Bogart, in **Treasures of the Sierra Madres** he hopes to find 60 million dollars in buried Spanish gold.

Exemplary Lives

Under Brooks' direction, carefully but unobtrusively staged scenes are dovetailed to delineate the dramatic contrast between the killer's furtive and illusory existance and the Clutters' exemplary life of hard work and plain virtue. We see them all on the day of the murder with the focus shifting back and forth as the members of the family are sharply etched in a series of brief and fragmentary domestic scenes.

Cosmic Forces

In his book, Capote conceived of the Clutter's isolation in terms of the vastness of the remote Kansas wheatfields and the loneliness of a pioneering people who must continually struggle with cosmic forces beyond their control. The movie conspicuously lacks panoramic camera shots of the area around Holcomb but it manages to convey the terrible vulnerabilitt of the Clutters in its depiction of the events that take place within their home on the night of the murder.

This part of the film masterfully re-creates the shadowy, disjointed and unreal quality of the Clutters' nightmarish experience. After tying up the family and searching the house, the killers find Mr. Clutter has no great amoun‘ of cash. We see how the fear of the captives is magnified and the frustration of their captors transformed into a fit of psychopathic rage that destroys the helpless family. Th eviolent killings are not directly viewed on screen but the sound and feel of the four shotgun blasts conveys closely enough the horror of an anticipation of death more painful than death itself.

We, The People

The flaws of **In Cold Blood** tend to be obscured because so much of the film is memorable only in a good sense. The unfortunate introduction of an obvious Capote-figure in the person of a reporter who covers the Clutter case, visits the killers on Death row, and attends their execution, is a departure from the book that needn't have been made. Capote's presence as an omniscient narrator was barely felt while the reporter (Paul Stewart)seems compelled to stand in the shadow of the gallows as the killers hang, moralizing about capital punishment "Maybe this will help stop it") and musing about the identity of the state executioner (his name, he decides, is "We The People.")

The film's treatment of the hanging sequence is faithfully unflinching. If any statement is to be made about legalized murder, the camera alone makes it by doting on the grisly details of the execution ritual: the faces of the condemned as they await death, a guard telling Perry that he will dirty himself when his bowels are loosened by the snap of his neck ("they all do it"), the throbbing drumbeat sound of a man's heart as he take's his last steps, the sight of him at the end of a rope bobbing up and down in a slow-motion death throe.

As Perry says at one point in the movie: "I didn't want to harm the man (Mr. Clutter). . I thought he was a very nice gentleman and I thought so right up to the moment I cut his throat." Watching the end of **In Cold Blood** we feel almost sorry for Perry and Dick, and wish that somehow they could have been helped. We may even have a certain liking for them — right up until the moment when "We The People" put the noose around their neck.

Beatles' Album . . .

(Continued From Edit Section) Harum organ-piano sound. "All You Need is Love" is a lullaby of sorts, but part of it is in lopsided 7-4 time. Grotesque sound of a bass harmonica and an ocarina are lumps in the smoothness of "The Fool on the Hill." "Flying" is a promising hard blues sound which becomes a musical joke as it develops into utter banality.

The Beatles are concerned with content as well as with form: their irony extends to their subject matter, which is life itself. "Your mother should know" what? The instruments allude to Procol Harum (of "A Whiter Shade of Pale" fame), who sing mainly about death. "Your Mother Should Know" is about the passage of time — "Your mother was born a long, long time ago" — but all the more cutting!y because this resuscitated song is such a jolly two-step.

Illusion and Identity

"I Am the Walrus: eat to live, kill to eat, even if you kill only plants, you do kill. We evade the issue in an amazing variety of ways, through the song won't let us. "Hello Goodbye" are habitual greetings and evoke the people who move in and out of our lives, keeping themselves and staying when they aren't. In "Strawberry Fields Forever" the issues are illusion and identity: "always know sometimes think it's me, but you know I know and it's a dream."

"All You Need is Love" is a (Continued on Page 10)

Theta Chi Fire...

(Continued from Page 3) and leaving for other reasons.

With students graduating there will be enough space in Hillcrest and Gifford Hall. The circumstances of the fire will not result in a relaxation of the residential principle. "I don't envision it," said Peterson.

TC President Harding found the administration "most cooperative." He doubted that many of the 18 would take advantage of the IFC's offer, and while unhappy with the residential rule, expressed "no hard feelings" over it. Harding's opinion was that "most of the boys will be put back on the hill."

The fraternity's future seems unsure. Speaking of the Theta Chi national, Harding said, "We don't quite know what their reaction is going to be." He saw two alternatives for the future: rebuild the annex, or disband the fraternity. There is also a possibility of the fraternity's continuing with only the main house, but Harding thought this "unlikely."

The annex was still smouldering when this reporter viewed it at 11:00 a.m. Wednesday. The roof had caved in on the back of the north end of the annex, leaving the cinder block foundation exposed to a view from the second story. Viewed from the front there were scorched spots on the left, and the right top wall was burned through in patches. The most surrealistic aspect of the burned structure was the inside. Icicles hung like stalagtites in a cavern from the lintels, cross beams over ceiling. The springs of a burned couch were ringed with ice.

The annex was built about 60 years ago as a livery stable. In the 1930s it was converted to a restaurant by an Italian restauranteer and remained so until Theta Chi bought its present house and annex. The north end of the building was added to the annex in 1962.

Melanaha Feliahi, a Tibetan mystic who claims to be over three thousand years old, recently gave a lecture at the University of Bombay on "Fads and Fashions in World History."

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Bonnie and Clyde...

(Continued From Edit Section) Clyde are criminals is essential to the plot of the film: it is not essential to its ultimate meaning.

To comprehend this meaning we must understand not only the characters of Bonnie and of Clyde, but realize the manner in which these characters are being projected.

Bonnie and Clyde are themselves amoral human beings. When Clyde is attacked as he attempts to rob a grocery store and ends up hitting the grocer over the head with his gun, he moans, "Why did he do that? I didn't want to hurt him." The nature of amorality is that it considers only itself and not other people. Clyde robs, not with the intention of hurting, but with the desire to build up his own deflated personality. Other people are of little concern; they are not ever "other people;" they are stick figures, Keystone cops who do not really bleed. And when they do bleed, this comes as a shock to Clyde and to us. But we are still within Clyde's eyes; we see the blood only momentarily. We must wait for Clyde's destruction to understand the nature of the word "death."

We know from the the very beginning that Bonnie and Clyde can do nothing but lose, not because they are criminals who must lose (because this a "moral" film), but because they do not know themselves. To escape the suffocating reality of their times they dedicated themselves to a wholly untenable position. C. W. Moss, their getaway driver, tells his father, "Nobody can get Bonnie and Clyde." But such indestructability only surrounds the Borrows' self-created legend. Their true story, as Bonnie tells it in her doggerel verse, ends, "And it's death for Bonnie and Clyde."

But to protect themselves and their characters, the Borrow gang must journey away from the "real." They cannot exist merely as hoodlums, they must become legend. And as they make themselves into a living myth, they must dispossess themselves of their humanity (which is impossible) and dedicate themselves to their ultimate end — "And it's death for Bonnie and Clyde." They gave up the "real" world because it was slowly killing them, but by outlawing themselves from their sick society they only force all time into the present moment. This is something no man can bear for long. At the beginning, robbing banks was for them another kind of security, another kind of individuality. But by becoming legend they lose all security and must transform themselves into the images they have created. Bonnie above all suffers from the pain of not being ever able to return to the "simple" life. Her mother tells her: "You try to live three miles from me and you won't live long, honey."

Their future lies not in years but in the glossy drugstore photographs and the printed newspaper stories which preserve their tenuous past and create their public future. No longer are they Bonnie Parker and Clyde Borrow; they are Bonnie and Clyde. They exist because they are their own myth. They are alive, not because they can dream, but because they have become a dream.

So the film **Bonnie and Clyde** is about the creation and the necessary destruction of this impossible dream. Thus it is not a documentary describing the history of a few ill-fated bank-robbers. It is the myth itself, the doomed dream, being enacted. Warren Beatty and Faye Dunaway are the myth-figures, the "beautiful" people, the way the real Bonnie and Clyde chose to see themselves.

In this way all of those sections of the film — the hillbilly music, the photographs, the poetry, the slow-motion dance of death at the end — are not stylistic eccentricities but calculated reflections of the interior world, fragments of the dream. The sudden appearance of the first bloody head was one kind of dying — an incredibly sharp but fleeting moment, the way Bonnie and Clyde saw it, not the way that man felt it. The long slow final dying is another matter; it is an evocation of the interior moment of dying. So it **must** have a different sense of time. It is not an exterior perception; it is not a condemnation of the evils of crime; it is a real person dying inside. Thus our reaction must be sympathy and horror rather than relief that the police have finally eradicated two dangerous criminals.

This horror speaks to us of the ultimate and necessary end of human life; it speaks of the end of the untenable myth. And finally it speaks to us personally because it refers to all of our own impossible dreams, which may not end in such public violence, but may carry the same interior agony at the moments of their destruction.

Lion In Winter...

(Continued From Edit Section) motivation behind their lines. Miss Collier, in particular, seemed to change her tactics every now and then for no particular reason. If she didn't know why she was doing it — or just couldn't make it clear — I certainly didn't understand, and she didn't interest me enough to figure it out for myself.

His Father's Son

Stephen Weeks was his father's son. Henry's attitude towards John had he been more clearly somewhat childish in Mr. Eiben's portrayal, would have been better understood because he probably saw a good deal of John in himself. An ugly reminder that he, too, was playing a selfish game. As it stood, however, Mr. Weeks' mugging looked incongruous among the rather styleless performances of all by Miss Donkin. But this wasn't his fault, and his portrayal of John did work successfully. Likewise, while Peter Kelly's Philip was less successful, it still was more definite than the majority of the rest of the cast.

I don't think that director Asheleigh Moorhouse shouted much during rehearsals; nor does it seem likely that anyone was reduced to tears during tedious repetitions of scenes to get the timing just right. I feel he shares the blame for some of the actors' faults, and the tonelessness of the production. It was well-paced, however, and while not always compelling, never dull.

I liked the costumes and the sets, although the colors looked better when the house lights were on than when they were off. I shall even applaud the light crew, mainly because they worked very much to Miss Donkin's advantage.

But it is James Goldman whom I must thank for a pleasant evening.

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'Magical Mystery Tour'...

(Continued From Page 8)
tissue of fantastic paradoxes: you can do anything and nothing, then the chorus, which asserts that all you need is love. This is absolutely true: but the consensus is far from real. This agreement — not to cast the first stone — can be reached and it can't, depending on whether everyone does or doesn't.

Commercial Expediency

It is interesting to note that **Magical Mystery Tour** was not released as an album in England; the seven new songs came out as two extended play 45s. In America commercial expediency seems to have prevailed and some older songs have been grafted on to those from the television film to make a pretty package.

This is probably why much of the album is not in genuine stereo: "Penny Lane," "Baby, You're a Rich Man," "All You Need is Love," and the second half of "I Am the Walrus" bear the mark of the electronic processing machine. There are bass sounds and artifical echo on one side and treble sounds on the other. Grating distortion is spread from one speaker to the other, the lead voice comes from two directions at once, poor Ringo has to play his bass drum in the left speaker and his cymbals in the right one, and the rest of the instrments wander in a muddle from one side to the other depending on what note they are playing. The reprocessed songs were probably recorded right off the 45s.

But the Beatle-thoughts cut with the acid of John Lennon's voice, compassionate rather than cynical through the commercial shoddiness which makes them marketable. (Notice how many of the endings sound as if they were received by a bad radio in the dead of night). Saleability lets them be heard by millions of people all over the world; and it just might make some kind of difference in this world, but it might not.

SEPC Seeks Abolition Of Phys. Ed. Requirement

"In a liberal arts atmosphere the use of compulsion as a motivating force should be at a minimum," remarked Gerry Goodrich, chairman of the Student Educational Policy Committee, in reference to a proposal to end the physical education requirement for men and women. The SEPC proposal will be considered by the Faculty Educational Policy Committee.

The SEPC is presently concerned also with the proposed 4-1-4 program, and is working closely with the FEPC. At least two members of the SEPC have tried to sit in on the faculty committee's meetings to provide some of the students reactions to some ideas of the new program. The SEPC is unanimously in favor of the 4-1-4 program. The program, if it goes into effect, basically divides the academic year into three sections: one up until the Christmas vacation, a shorter one of about five weeks, and a third until the end of the year.

said "We (the SEPC) feel a lot of academic change is necessary."

The third item being considered by the SEPC is one concerning faculty and course evaluations by students. Such student evaluations have been done at other colleges and range in style from statistical to almost prose writing. Gerry indicated the committee would find a medium type using the best of each. All the work on a budget for the evaluation, cost analysis, and the questionnaire have been completed. A budget has been submitted to the Student Life Committee for approval. The only remaining problem is determining which segments of the student body will be subjected to the questionnaire.

The SEPC presently comprises eight seniors, (two from each academic division), and five juniors who have been added to insure continuity next year. The appointments are made by the committee and are for two years.

4-1-4...

(Continued From Page 2)
through the Winter Session at the discretion of the department involved. However, "It is expected that the need for such programs will diminish in future years as the level of language attainment in secondary schools permits larger numbers of entering freshmen to qualify for courses beyond the beginning level." Upon approval of the plan, consideration would be given to the positions of physical Education and ROTC in the new curriculum. Also, changes in failure, probation, and D-credit rules would be considered.

Orzomi the Wise, chief medicine-man of the Cokkatoo Indians, did not sign a cave painting until he was sixty-five years old.

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